
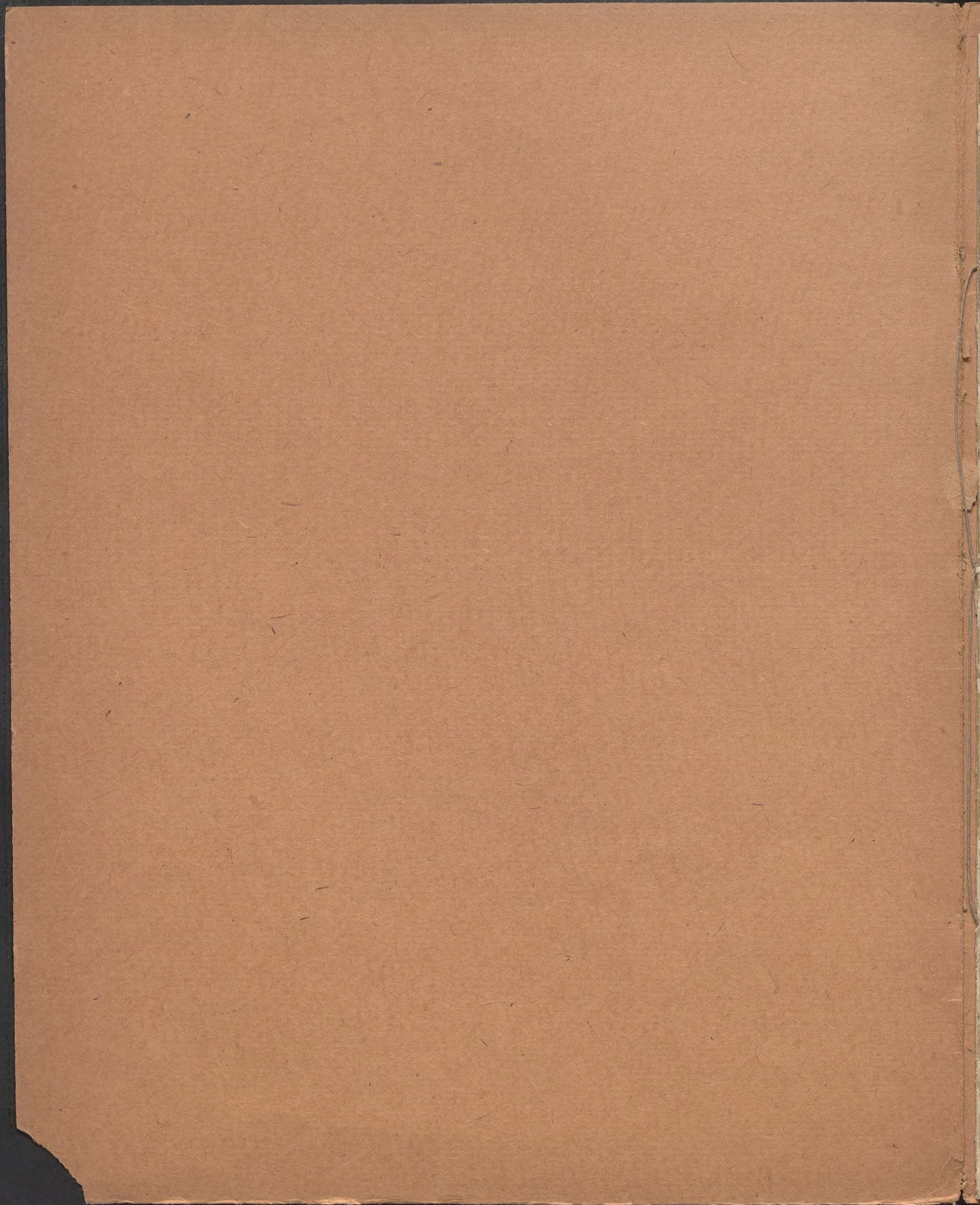
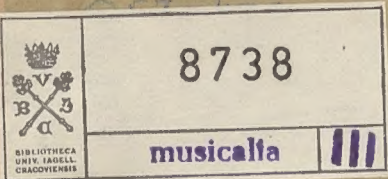
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	<b>musicalia</b> 









A M<sup>r</sup> CHARLES FÖRSTER.

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w Krakowie, ul. Rejtoryka 1, - 3, Piłsudskiego 28  
WŁADYSŁAW  
W KRAKOWIE  
ORTKA 1 - 3, Piłsudskiego 28

# Walse de Concert

(FA MAJEUR)

pour le Piano

par

**MAURICE MOSZKOWSKI.**

Oeuvre 69.

Pr. 3 Mk.



BRESLAU,  
JULIUS HAINAUER.

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Lm. Ans. v. G. R. 1902, Leipzig



# Compositionen

8732



## von Moritz Moszkowski.

### Für Pianoforte zu zwei Händen.

Op. 2. Albumblatt (As dur) . . .	1.50
„ 4. Caprice (A moll) . . .	2.—
„ 5. Hommage à Schumann (Es dur) . . .	2.50
„ 7. Trois moments musicaux cplt. . . . .	3.50
Einzel:	
No. 1. H dur . . . . .	1.25
No. 2. Cis moll . . . . .	2.25
No. 3. Fis dur . . . . .	2.—
„ 10. Skizzen, vier kleine Stücke cplt. . . . .	2.25
Einzel:	
No. 1. Melodie (G dur) . . . . .	1.25
No. 2. Thema (G dur) zusammen mit No. 3. Mazurka (G dur) . . . . .	1.25
No. 4. Impromptu (G moll) über S. A. C. H. S. . . . .	1.25
„ 11. Drei Stücke (Original zu 4 Händen) arrang. von Ullrich	
No. 1. Polonaise (Es dur) . . . . .	2.—
No. 2. Walzer (C dur) . . . . .	2.—
No. 3. Ungarischer Tanz (H moll) . . . . .	1.75
„ 14. Humoreske (D dur) . . . . .	2.75
„ 15. Sechs Clavierstücke	
Heft I. (Serenata—Arabeske—Ma- zurka) . . . . .	2.25
Heft II. (Canon—Walzer—Barcarole) . . . . .	2.75
Daraus einzeln:	
No. 1. Serenata (D dur) . . . . .	1.—
No. 2. Arabeske (G dur) . . . . .	1.50
No. 3. Mazurka (G moll) . . . . .	1.50
No. 4. Canon (D dur) . . . . .	1.75
No. 5. Walzer (Des dur) . . . . .	1.50
No. 6. Barcarole (A moll) . . . . .	1.50
„ 16. Zwei Concertstücke (Ori- ginal für Violine und Pianoforte)	
No. 1. Ballade (G moll) . . . . .	2.50
No. 2. Boléro (D dur) . . . . .	2.50
(Arrang. von R. Ludwig).	
„ 17. Drei Clavierstücke.	
No. 1. Polonaise (D dur) . . . . .	2.75
No. 2. Menuett (G dur) . . . . .	2.25
No. 3. Walzer (A dur) . . . . .	2.25
„ 18. Fünf Clavierstücke . cplt. . . . .	5.—
Einzel:	
No. 1. Melodie (F dur) . . . . .	—75
No. 2. Scherzino (F dur) . . . . .	1.—
No. 3. Etude (G dur) . . . . .	—75
No. 4. Marcia (G dur) . . . . .	1.50
No. 5. Polonaise (B dur) . . . . .	1.50
„ 20. Allegro scherzando (E dur) . . . . .	3.—
„ 21. Album Espagnol . . cplt. . . . .	4.50
(Original für Pianoforte zu vier Händen).	
No. 1. G dur . . . . .	1.50
No. 2. D dur . . . . .	1.25
No. 3. Fis moll . . . . .	1.25
No. 4. D dur . . . . .	1.75
(Arrang. von M. Pauer.)	

Op. 23. Aus aller Herren Ländern [Les Nations]. (Original zu vier Händen) . . . . . cplt. . . . .	5.50
Einzel:	
No. 1. Russisch (A moll) . . . . .	1.25
No. 2. Deutsch (F dur) . . . . .	1.25
No. 3. Spanisch (A moll) . . . . .	1.50
No. 4. Polnisch (Cis moll) . . . . .	1.75
No. 5. Italienisch (A dur) . . . . .	2.50
No. 6. Ungarisch (D dur) . . . . .	1.50
(Arrang. von E. Pauer).	
„ 24. Drei Concertetuden.	
No. 1. Ges dur (Les vagues) . . . . .	2.50
No. 2. Cis moll . . . . .	2.—
No. 3. C dur . . . . .	1.50
„ 27. No. 1. Barcarole (G dur) . . . . .	2.25
No. 2. Tarantelle (Ges dur) . . . . .	2.50
„ 28. Miniatures . . . . . cplt. . . . .	4.—
Einzel:	
No. 1 (G dur). No. 2 (C dur) . . . . .	1.—
No. 3 (E moll) . . . . .	1.50
No. 4 (E dur). No. 5 (G dur) . . . . .	1.—
„ 34. Drei Stücke.	
No. 1. Walzer (E dur) . . . . .	3.—
erleichtert . . . . .	3.—
No. 2. Etude (C dur) . . . . .	2.50
No. 3. Mazurka (Cis moll) . . . . .	2.—
„ 35. Vier Stücke . . . . . cplt. . . . .	4.50
Einzel:	
No. 1. Caprice mélancolique (A moll) . . . . .	1.50
No. 2. Moment musical (C dur) . . . . .	1.50
No. 3. Pièce drôlatique (Ges dur) . . . . .	1.50
No. 4. Impromptu (G dur) . . . . .	1.50
„ 36. Huit Morceaux in 3 Heften.	
Heft I (No. 1. 2. 3) . . . . .	3.50
Heft II (No. 4. 5. 6) . . . . .	4.50
Heft III (No. 7. 8) . . . . .	4.—
Einzel:	
No. 1. Pièce Roco (Des dur) . . . . .	1.75
No. 2. Réverie (As dur) . . . . .	1.25
No. 3. Expansion (Des dur) . . . . .	2.25
No. 4. En automne (B moll) . . . . .	1.75
No. 5. Air de ballet (G moll) . . . . .	2.—
No. 6. Etincelles (B dur) . . . . .	2.25
No. 7. Valse sentimentale (C dur) . . . . .	2.25
No. 8. Pièce rustique (E dur) . . . . .	2.50
„ 38. Quatre morceaux . . cplt. . . . .	3.50
Einzel:	
No. 1. Bourrée (A dur) . . . . .	1.50
No. 2. Berceuse (G dur) . . . . .	1.—
No. 3. Mazurka (G dur) . . . . .	1.—
No. 4. Mélodie Italienne (A dur) . . . . .	1.—
„ 39. Erste Suite (F dur). (Original für Orchester.)	
Einzel:	
No. 4. Intermezzo (Fis moll) . . . . .	2.—
(Arrang. vom Componisten).	
„ 44. Der Schäfer putzte sich zum Tanz (D dur). (Original für Chor mit Orchester) . . . . .	1.—
(Arrang. vom Componisten).	

Op. 46. Valse et Mazourka.	
No. 1. Valse (F dur) . . . . .	2.50
No. 2. Mazourka (G dur) . . . . .	3.—
„ 47. Zweite Suite (G moll). (Original für Orchester.)	
Einzel:	
No. 1. Preludio (G moll) . . . . .	2.—
No. 5. Intermezzo (D dur) . . . . .	2.50
(Arrang. vom Componisten).	
„ 58. Huit morceaux.	
No. 1. Effusion (Cis moll) . . . . .	1.75
No. 2. Consolation (As dur) . . . . .	1.50
No. 3. Près du berceau (As dur) . . . . .	1.50
No. 4. Vieux Souvenir (E dur) . . . . .	1.50
No. 5. Histoires d'enfants (D dur) . . . . .	1.50
No. 6. Mélancolie (A moll) . . . . .	1.50
No. 7. Rêve étrange (G dur) . . . . .	1.50
No. 8. Résignation (D dur) . . . . .	1.75
„ 69. Valse de Concert (F dur) . . . . .	3.—
— Valse mignonne (Ges dur) . . . . .	1.50
— Neue Bearbeitung von Czerny, Toccata (C dur) Op. 92. . . . .	1.—

### Für Pianoforte zu vier Händen.

Op. 11. Drei Stücke . . . . . cplt. . . . .	5.—
No. 1. Polonaise (Es dur) . . . . .	2.—
No. 2. Walzer (C dur) . . . . .	2.50
No. 3. Ungarischer Tanz (H moll) . . . . .	2.—
„ 15. (Original zu zwei Händen.)	
No. 1. Serenata (D dur) . . . . .	1.—
„ 16. (Original für Violine und Piano.)	
No. 1. Ballade (G moll) . . . . .	3.75
No. 2. Bolero (D dur) . . . . .	3.—
(Arrang. von R. Ludwig.)	
„ 17. (Original für Piano zweihändig.)	
No. 1. Polonaise (D dur) . . . . .	3.50
(Arrang. von Max Pauer.)	
No. 2. Menuett (G dur) . . . . .	3.—
(Arrang. vom Componisten.)	
No. 3. Walzer (A dur) . . . . .	3.—
(Arrang. von Max Pauer.)	
„ 19. Johanna d'Arc. Sinfon. Dich- tung (Original für Orch.) (E dur). Clavierauszug . . . . .	13.—
(Arrang. vom Componisten.)	
Einzel:	
Einzug der Sieger . . . . .	3.—
„ 21. Album Espagnol . . cplt. . . . .	6.50
Einzel:	
No. 1. (G dur). No. 2. (D dur) . . . . .	1.75
No. 3. (Fis moll). No. 4. (D dur) . . . . .	2.—
„ 23. Aus aller Herren Ländern.	
Heft I (1—4), Heft II (5—6) . . . . .	4.50
Einzel:	
No. 1. Russisch (A moll) . . . . .	1.50
No. 2. Deutsch (F dur) . . . . .	1.50
No. 3. Spanisch (A moll) . . . . .	1.75
No. 4. Polnisch (Cis moll) . . . . .	2.—
No. 5. Italienisch (A dur) . . . . .	3.50
No. 6. Ungarisch (D dur) . . . . .	2.—
(Siehe Fortsetzung.)	



# Valse de Concert

par  
Maurice Moszkowski.

Oeuvre 69.

Allegro.

PIANO. *p*

*poco a poco*

*cresc.*

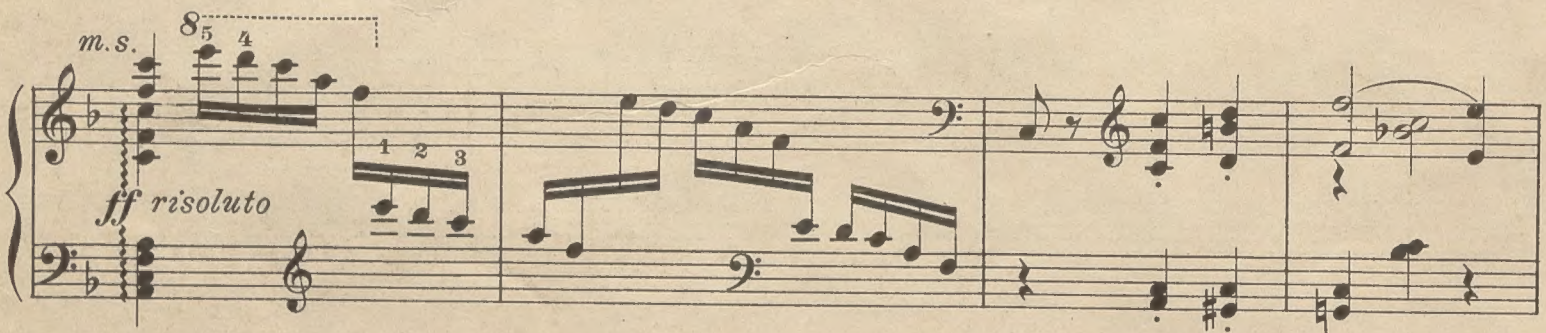
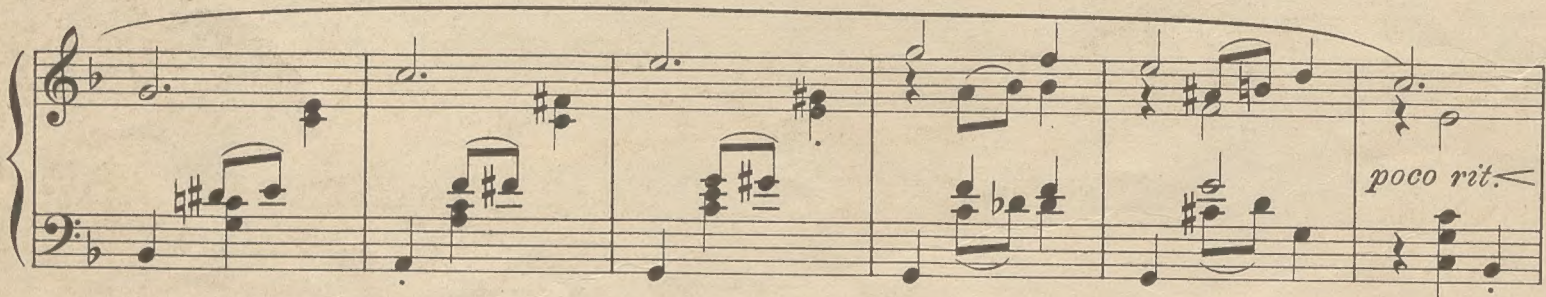
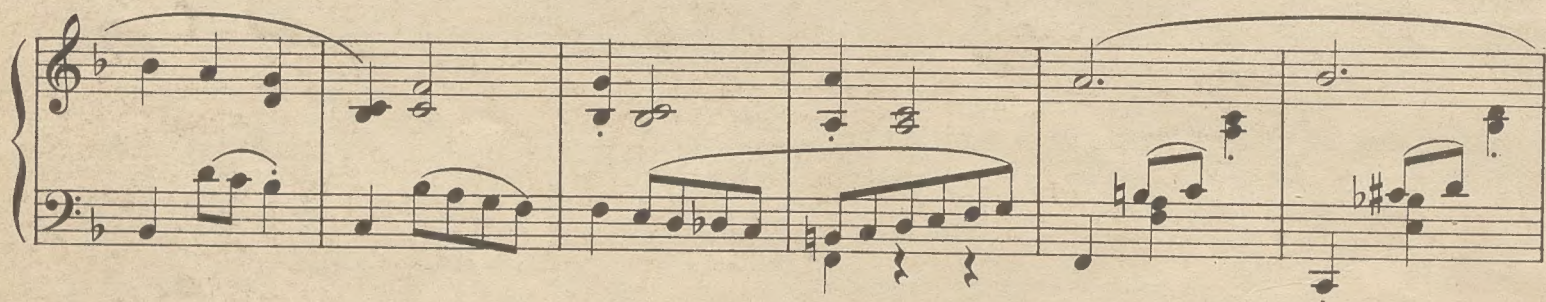
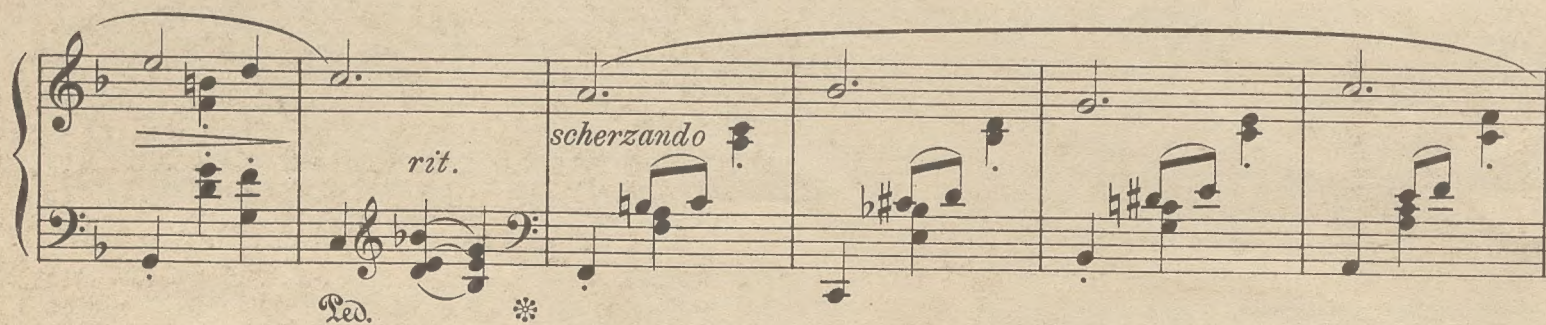
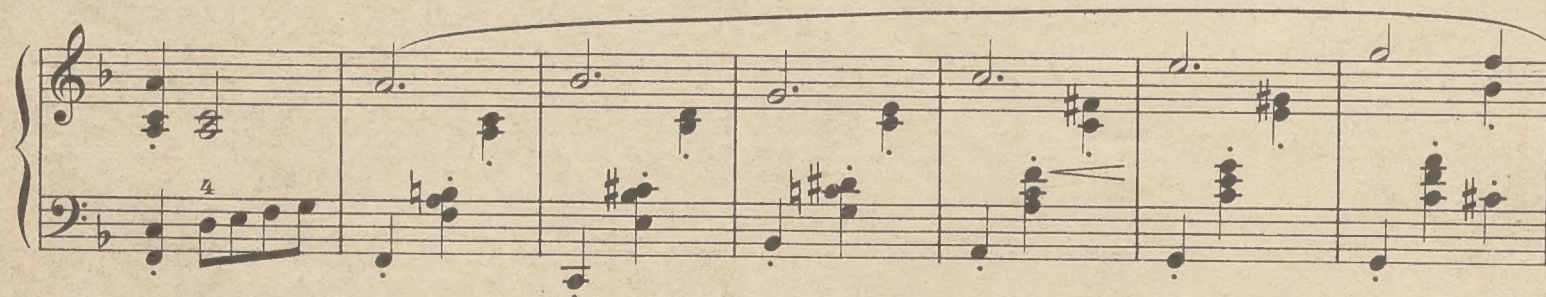
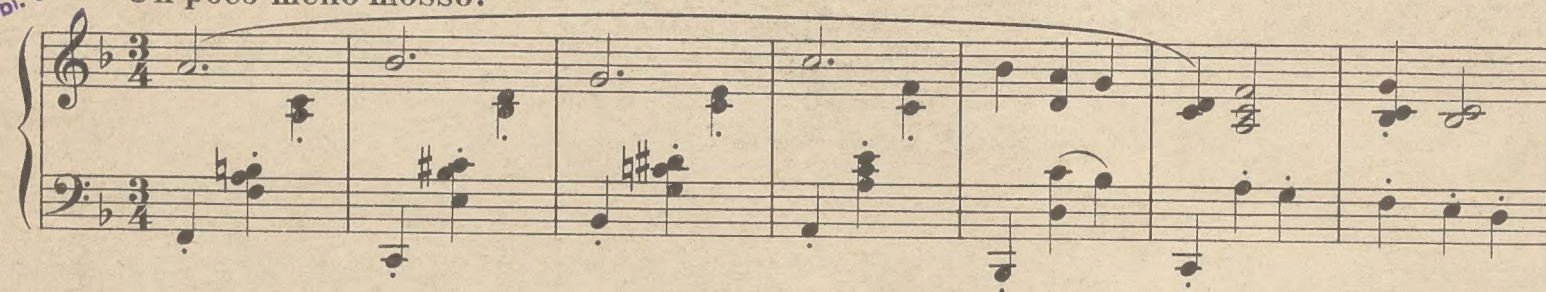
*con forza*

*dim.* *rit.*



alibi. Jan

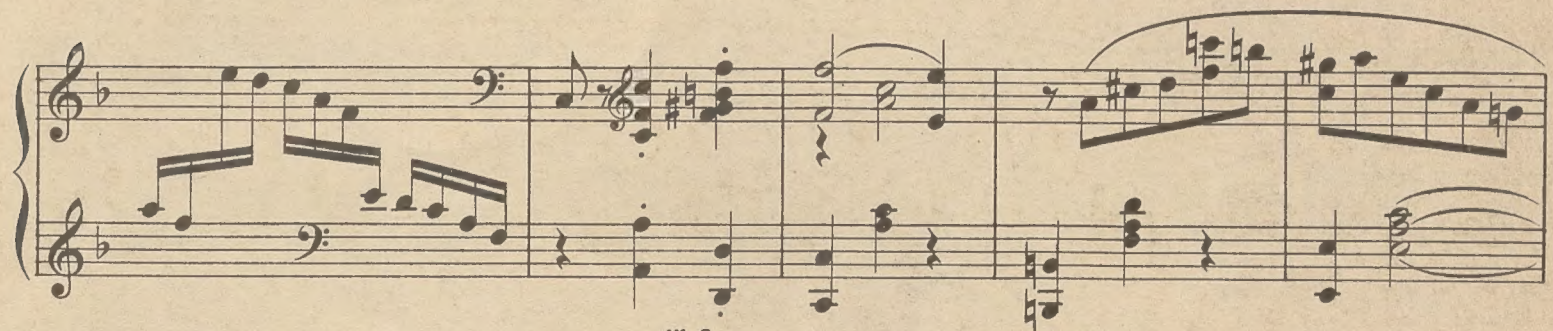
Un poco meno mosso.



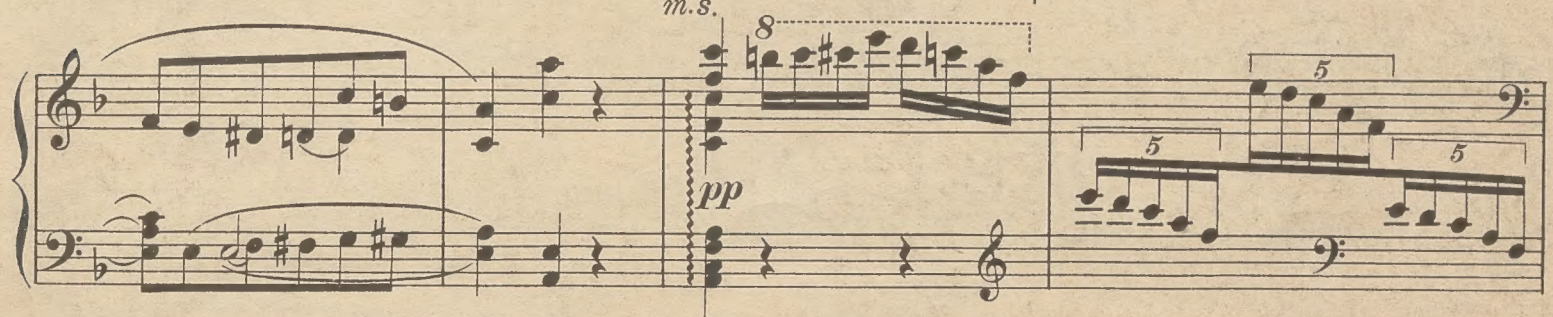




First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 1, 3, and a measure with a dotted quarter note and an eighth rest. The left hand has a bass clef and plays a series of chords and single notes.



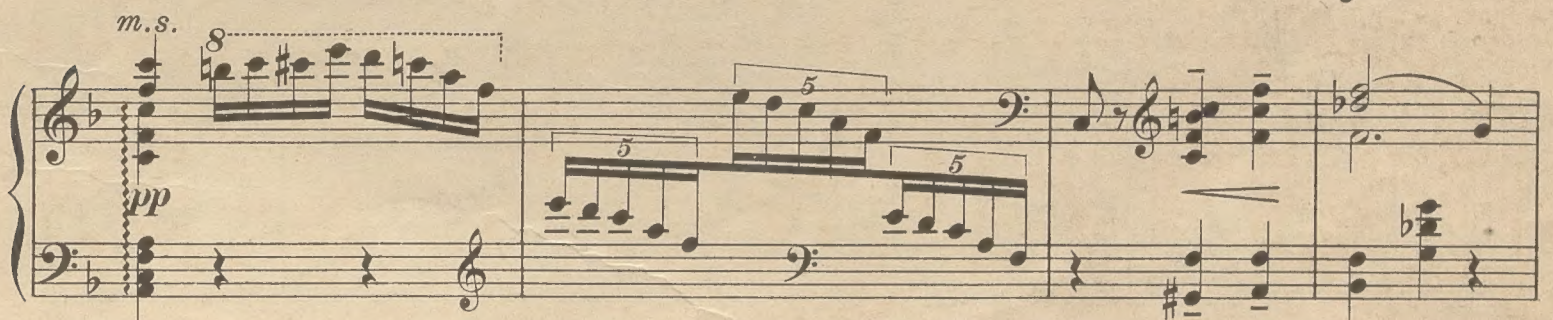
Second system of musical notation. Treble clef, key signature of one flat. The right hand continues with eighth notes and chords. The left hand plays a series of chords and single notes.



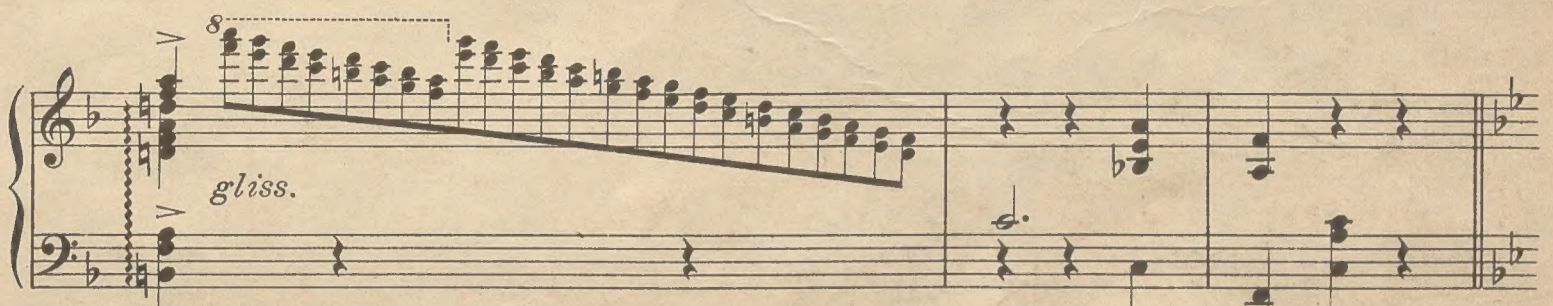
Third system of musical notation. Treble clef, key signature of one flat. The right hand features a sequence of eighth notes with fingerings 5, 5, 5, and a measure with a dotted quarter note and an eighth rest. The left hand has a bass clef and plays a series of chords and single notes. Dynamics include *pp* (pianissimo).



Fourth system of musical notation. Treble clef, key signature of one flat. The right hand features a sequence of eighth notes with fingerings 5, 5, 5, and a measure with a dotted quarter note and an eighth rest. The left hand has a bass clef and plays a series of chords and single notes. Dynamics include *p* (piano).



Fifth system of musical notation. Treble clef, key signature of one flat. The right hand features a sequence of eighth notes with fingerings 5, 5, 5, and a measure with a dotted quarter note and an eighth rest. The left hand has a bass clef and plays a series of chords and single notes. Dynamics include *pp* (pianissimo).



Sixth system of musical notation. Treble clef, key signature of one flat. The right hand features a sequence of eighth notes with fingerings 5, 5, 5, and a measure with a dotted quarter note and an eighth rest. The left hand has a bass clef and plays a series of chords and single notes. Dynamics include *gliss.* (glissando).



*p cantabile*

*espr.*

The musical score consists of six systems of two staves each. The first system is marked *p cantabile*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system continues the piece. The third system features a key signature change to two flats. The fourth system includes a key signature change to one flat and a dynamic marking of *espr.* (espressivo). The fifth system continues the piece. The sixth system concludes the piece.



*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

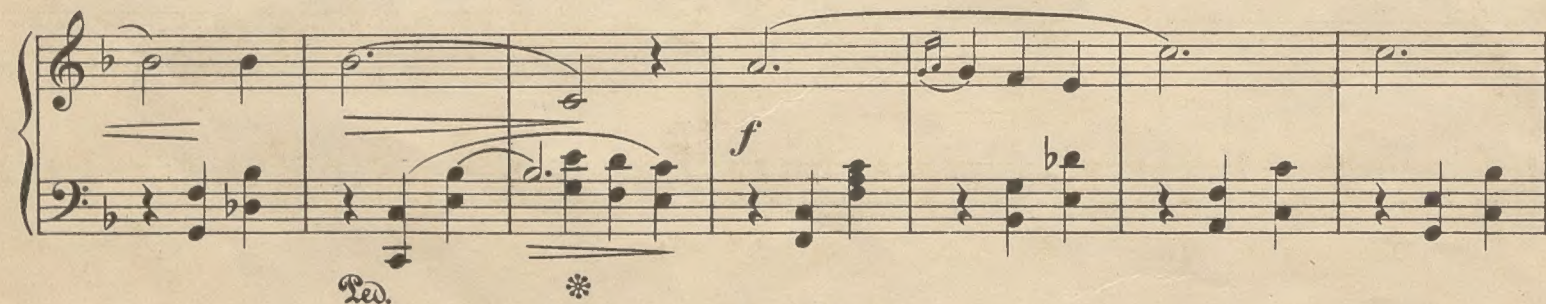
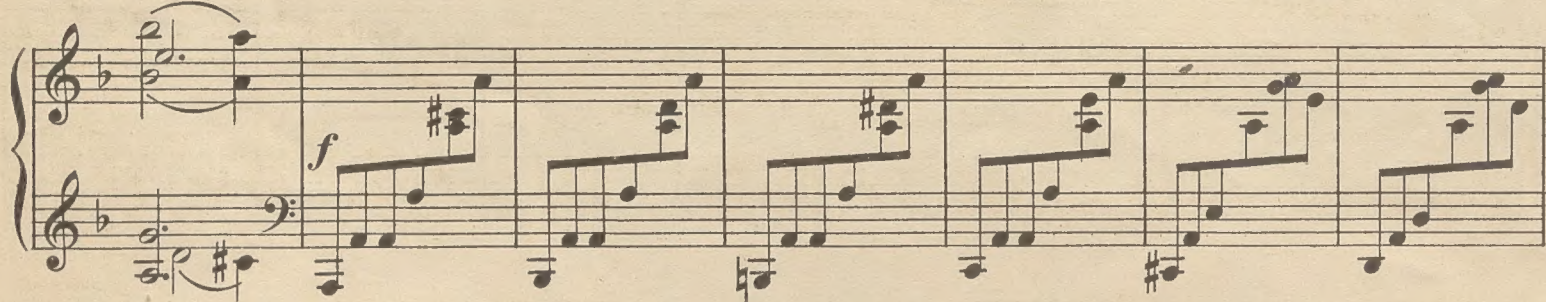
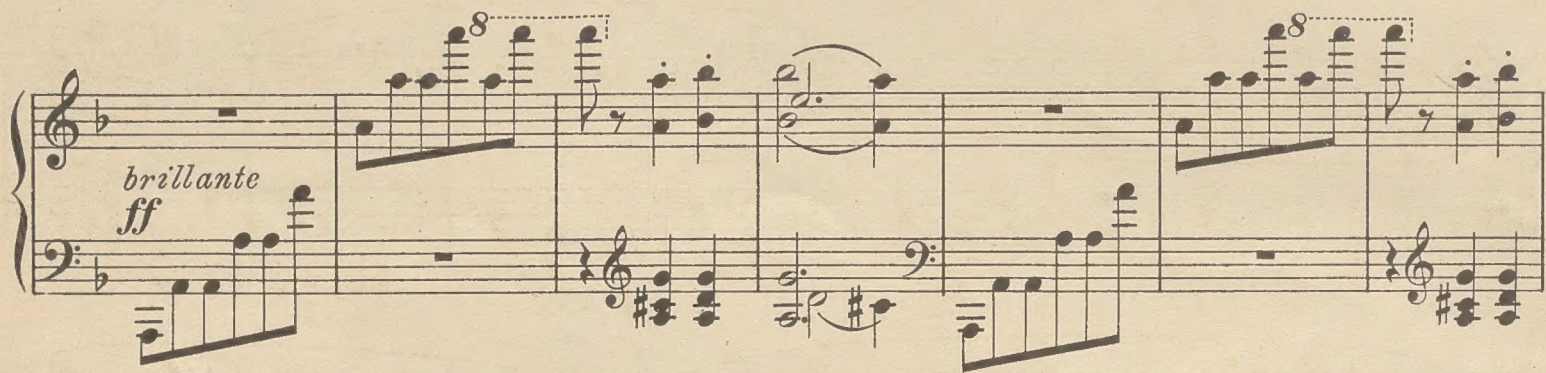
*dim.* \* *Ped.* \* *Ped.* \* *Ped.* \* *rit.* \* *Ped.* \*

*molto p*  
*lusingando*

*4/2*

*8/5*

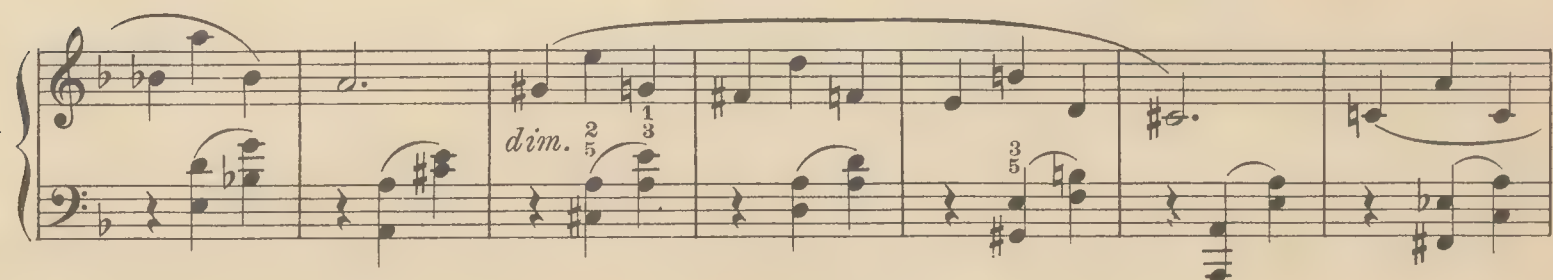




Ped.











First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures and a crescendo hairpin starting in the third measure. The bass staff provides harmonic support. The tempo/mood marking *con delicatezza* is placed above the bass staff in the second measure. The dynamic marking *un poco cresc.* is placed above the treble staff in the fifth measure.



Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff continues the harmonic support.



Third system of musical notation. The treble staff features a melodic line with a slur. The bass staff includes a dynamic marking *f* in the third measure.



Fourth system of musical notation. The treble staff begins with a dynamic marking *fz* and a slur. The bass staff includes a dynamic marking *f* in the fifth measure. Pedal markings *Ped.* are placed below the bass staff at the beginning of the system and after the first, third, and fifth measures, each followed by an asterisk.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes a dynamic marking *f* in the fifth measure. Pedal markings *Ped.* are placed below the bass staff at the beginning of the system and after the first, third, and fifth measures, each followed by an asterisk.



Sixth system of musical notation. The treble staff continues the melodic line. The bass staff includes a dynamic marking *f* in the fifth measure. Pedal markings *Ped.* are placed below the bass staff at the beginning of the system and after the first, third, and fifth measures, each followed by an asterisk. The instruction *sempre con Ped.* is placed at the end of the system.







First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and contains a melodic line with many accidentals. Bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with many accidentals. Bass staff continues the harmonic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff contains a harmonic accompaniment. The instruction *cresc. con strepito* is written above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with many accidentals. Bass staff contains a harmonic accompaniment. The instruction *ff* is written above the bass staff. The instruction *dim.* is written above the treble staff. The instruction *rall.* is written above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with many accidentals. Bass staff contains a harmonic accompaniment. The instruction *p* is written above the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with many accidentals. Bass staff contains a harmonic accompaniment. The instruction *rit.* is written above the bass staff. The instruction *Ped.* is written below the bass staff.



This page contains six systems of musical notation for piano. The notation is written in a single system with a grand staff (treble and bass clefs) and a key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *ff* (fortissimo) are used. Performance instructions include *cresc.* (crescendo), *m.s.* (musical score), *m.g.* (musical group), and *con Ped.* (con pedale). The notation includes many slurs, ties, and fingerings. The page is numbered 13 in the top right corner.

System 1: Treble and bass staves with eighth and sixteenth notes, slurs, and ties.

System 2: Treble and bass staves with eighth and sixteenth notes, slurs, and ties. *cresc.* is written above the treble staff.

System 3: Treble and bass staves with eighth and sixteenth notes, slurs, and ties. *f* is written above the treble staff.

System 4: Treble and bass staves with eighth and sixteenth notes, slurs, and ties. *m.s.* and *ff* are written above the treble staff.

System 5: Treble and bass staves with eighth and sixteenth notes, slurs, and ties. *m.s.* and *ff* are written above the treble staff.

System 6: Treble and bass staves with eighth and sixteenth notes, slurs, and ties. *m.g.* and *con Ped.* are written above the treble staff.







# Compositionen von Moritz Moszkowski.

(Fortsetzung.)

## Für Pianoforte zu vier Händen.

- Op. 25. **Deutsche Reigen.** *M*  
Fünf Clavierstücke . . . cplt. 7.—  
Einzel:  
No. 1. D dur . . . . . 1.50  
No. 2. A dur . . . . . 1.—  
No. 3. F dur . . . . . 1.25  
No. 4. As dur, No. 5. Es dur . . . à 2.50  
„ 33. **Vier Clavierstücke** . . . cplt. 7.—  
Einzel:  
No. 1. Kindermarsch (F dur) . . . 1.50  
No. 2. Humoreske (D dur) . . . 1.25  
No. 3. Tarantelle (G moll) . . . 3.—  
No. 4. Spinnerlied (A dur) . . . 2.25  
„ 34. (Original für Pianoforte zu zwei Händen.)  
No. 1. **Walzer** (E dur) . . . . . 3.50  
(Arrang. von R. Ludwig.)  
„ 36. (Original für Pianoforte zweihändig.)  
Einzel:  
No. 5. **Air de Ballet** (G moll) . . 2.50  
No. 6. **Etincelles** (B dur) . . . 3.—  
(Arrang. von A. Heintz.)  
„ 39. **Erste Suite** (F dur) (Original für Orchester).  
Clavierauszug cplt. (v. Componisten) . 12.50  
Einzel:  
No. 1. Allegro molto e brioso (F dur) 3.50  
No. 2. Allegretto gioioso (D moll) 2.25  
No. 3. Tema con variazioni (A dur) 3.—  
No. 4. Intermezzo (Fis moll) . . . 2.50  
No. 5. Perpetuum mobile (F dur) . . 2.50  
„ 47. **Zweite Suite** (G moll) (Orig. für Orchester).  
Clavierauszug . . . . . cplt. 10.—  
(Arrang. von B. Pollack.)  
Einzel:  
No. 1. Preludio (G moll) . . . . . 1.50  
No. 2. Fuga (G moll) . . . . . 1.75  
No. 3. Scherzo (G moll) . . . . . 2.—  
No. 4. Larghetto (B dur) . . . . . 1.25  
No. 5. Intermezzo (D dur) . . . . . 2.—  
No. 6. Marcia (G dur) . . . . . 2.25  
„ 58. (Original für Piano zweihändig.)  
Einzel:  
No. 3. **Près du berceau** [An der Wiege] (As dur) . . . . . 1.50

## Für Violine mit Pianoforte oder Orchester.

- Op. 15. (Orig. f. Clavier zu zwei Händen.)  
No. 1. **Serenata** (D dur) . . . . . 1.—  
„ 16. **Zwei Concertstücke** für die Violine.  
No. 1. Ballade (G moll) mit Begleit. des Pianoforte . . . . . 3.75  
Orchester-Partitur n. 15.—  
Stimmen n. 15.—  
No. 2. Boléro (D dur) mit Begleit. des Pianoforte . . . . . 2.75  
„ 23. **Aus allen Herren Ländern.**  
Einzel:  
No. 3. Spanisch (A moll) . . . . . 1.50  
(Arrang. von E. Perrier.)

- Op. 34. **Drei Stücke.** *M*  
Einzel:  
No. 1. Walzer (E dur) . . . . . 3.25  
(Arrang. von F. Rehfeld.)  
„ 58. **Acht Stücke.**  
Einzel:  
No. 3. **Près du berceau** [An der Wiege] (As dur) . . . . . 1.75

## Für Cello mit Pianoforte.

- Op. 15 No. 1. **Serenata** (D dur) . . 1.—  
No. 5. **Walzer** (Des dur) . . . 1.50  
(Orig. für Clavier zu zwei Händen.)  
„ 18 No. 1. **Melodie** (F dur) . . . 1.—  
(Orig. für Clavier zu zwei Händen.)  
„ 23. **Aus allen Herren Ländern.**  
(Orig. für Clavier zu vier Händen.)  
No. 1. Russisch (A moll) . . . . . 1.50  
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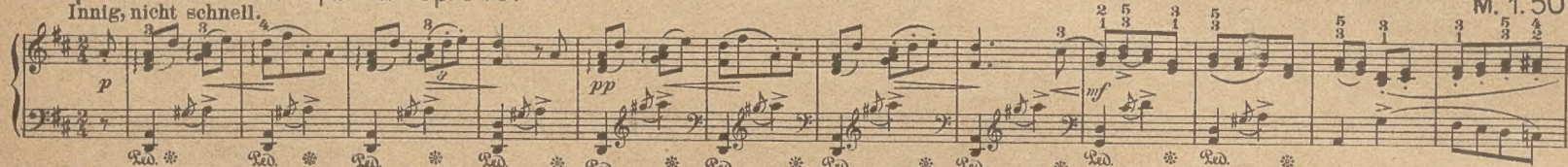
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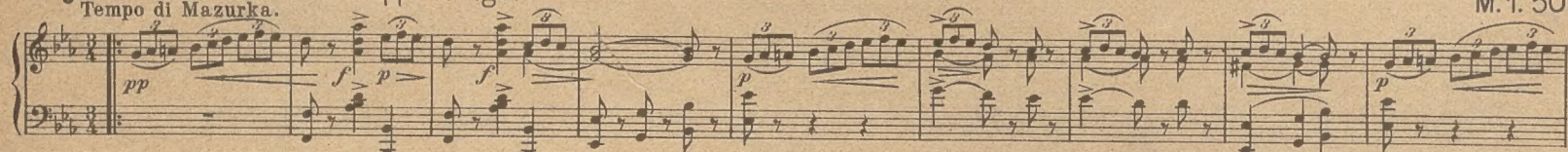
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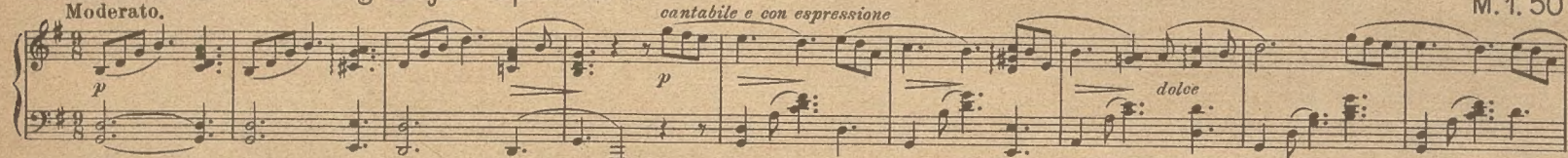


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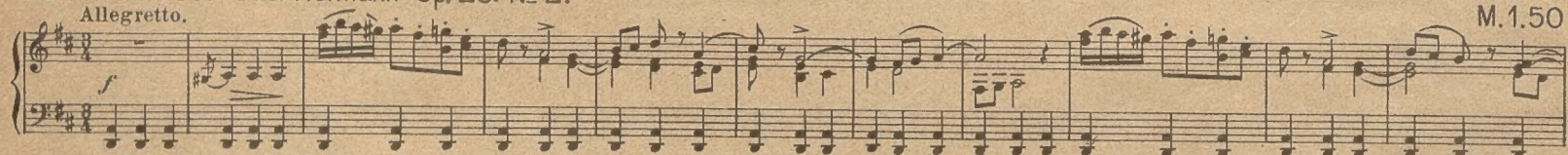
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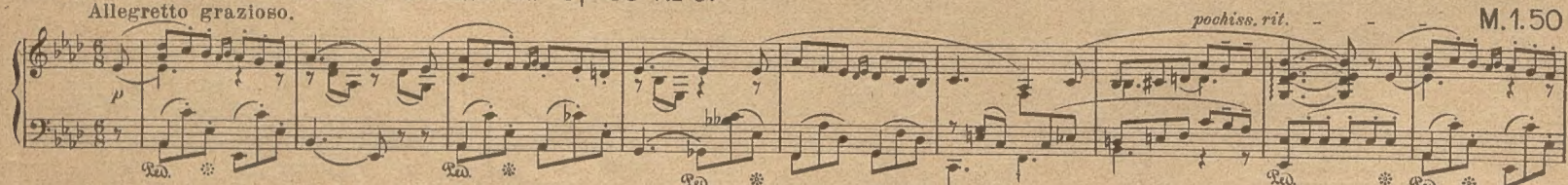
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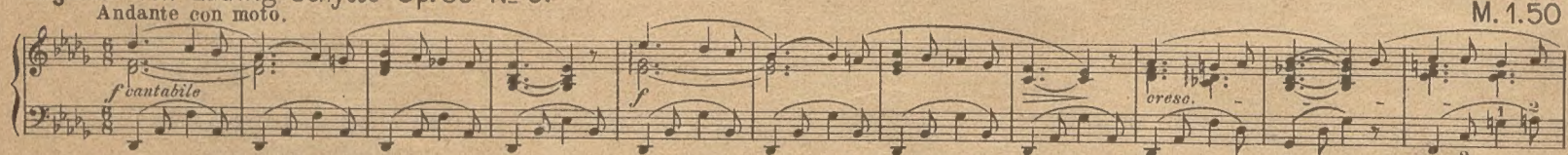
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